

actual size copy of a

Mesolithic rock painting

in East Spain

carried out in silkscreen

after the watercolour copy by J-B Porcar

there are a hundred prints for sale
measuring **3 feet 9 inches by 7 feet 4 inches**
on strong paper
and costing **16 guineas**

from **St George's Gallery Prints**

7 Cork Street London W1

Regent 3660



Situation and date

This rock painting is to be found on the left side of the fifth cavity in the Cueva Remigia, in the barranco of Gasulla, about 30 miles north of Castellón de la Plana. The date of the painting is between 12,000 and 3,000 B C

In 1935, Sr J-B Porcar made tracings on the site with H Obermeier, later working up the watercolour which constitutes one of the best reproductions of an ancient painting ever made. This watercolour has been copied by D Masonowicz in 1960 directly onto silkscreen, with special attention to accuracy in the drawing. The original painting at Remigia is hardly visible, owing to the disintegration of the pigments and dark colour of the rock. In order to ensure clarity, the colours in both watercolour and silkscreen have been exaggerated to brown-red figures on a buff background

Interpretation

The entire picture describes two 'events': the boar-hunting scene on the left is among the finest of the East Spanish group. A wounded boar runs to the left with a small dead boar upside down above it. Several others are trying to escape pursued by seven large bowmen - their legs open wide into a horizontal line to represent the characteristic 'flying motion' (carrera al vuelo). They wear distinct frills at the knee and 'gaiters', possibly to protect their legs as they

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run through the long grass. The bowman bent forward at the top of the picture seems to be following a trail. On the right is the remarkable figure of a man stooping, either executing the figure of a dance or examining the large deer - though it does not follow that the convention of depicting the deer upside down necessarily indicates that it is dead. This section is usually described as a 'magical scene' whose significance eludes us. Elsewhere there are other figures and animals (including the figure at the bottom right apparently climbing a rock in search of honey), which have probably all been added at different times

Suggested mounting

The best way to deal with these silkscreen prints is to cut off the margins and lay them with wall-paper glue on a sheet of hardboard: it is important to lay another sheet of wall-paper on the back of the hardboard as a 'balancer' in order to prevent the board from warping as the glue dries and contracts

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